

It's Smart To Be Gallery Wise!

THE WILLIAM ROCKHILL NELSON GALLERY OF ART
AND ATKINS MUSEUM OF FINE ARTSN E W S F L A S H E S

July 15 - August 15, 1935

BINGHAM EXHIBITION: The works of Missouri's own artist, George Colso Bingham, will be featured in the central loan gallery for the rest of this month and during August, in commemoration of the anniversary of his death in July, 1879. Painter of genre scenes and portraits, he needs no introduction to the people of this section and that his work is gaining a belated recognition elsewhere is attested by the very comprehensive showing of his work held at the Museum of Modern Art in New York during February of this year. Our own "Fishing on the Mississippi" was one of the outstanding canvases at this show.

Occupying the place of honor is one of the two versions of "Order No. 11", probably Bingham's most famous painting. This stirring indictment of the harsh order of General Ewing, commanding evacuation of the "border counties" in Missouri, is an evidence of the strong character of the artist. While himself a staunch Unionist, he was as quick to denounce an unjust act from his own party as from an opponent and this painting, together with the widely circulated engraved copies of it, have made the story of this tragic event known throughout the country. The canvas is lent to the Gallery by C. B. Rollins, Esq., of Columbia, Missouri.

We are most happy to take this opportunity to announce, and to show for the first time, several gifts of portraits and engravings by Bingham which have been presented during the past year. A "Portrait of Samuel Ritchey, Sr.", comes to the Gallery through the generosity of the grandchildren of the subject, George S. Ritchey, Irwin Ritchey, Mrs. Cora Bradley and Mrs. Martha Haines. A pair of portraits representing Mrs. Elizabeth Dillingham Keller and James Madison Keller, are the gift of Miss Mary Harper Bogie of Kansas City. Also shown are the portraits of Dr. and Mrs. Troost, presented by the Board of Education and recently displayed as Masterpiece of the Week. Mrs. T. O. Cramer is the donor of three colored engravings after paintings by Bingham, "Martial Law", the engraved version of "Order No. 11", "Reconstruction", and "Stump Speaking".

Mr. W. E. Thomas of Kansas City has lent a pair of portraits, painted in 1862, of Mr. and Mrs. James M. Piper. Two portraits, as well as a number of engravings, from the collection of C. B. Rollins are shown. A small cane seated chair once used in Bingham's studio has been lent by Lyle Stephenson, Esq.

Exhibited in the gallery with the Bingham show and supplementing it, are several pieces of beautifully carved rosewood furniture from the collection of Mr. and Mrs. F. P. Burnap of Kansas City. Made in the middle years of the 19th century, it represents the best in cabinetwork and woodcarving of the period and we are most grateful for the opportunity of showing it.

LACE AND FANS: The north loan gallery has been installed with an exhibition of the small but fine permanent collection of laces. Perhaps the finest piece, as well as historically most important, is the Flemish pillow flounce. Made in Flanders about 1715 for Charles VI, Emperor of the Holy Roman Empire, it is one of the finest known examples of the exquisite bobbin lace of that country. Rivalling it in beauty is the French needlepoint chasuble of the early 18th century and the squares of rare 16th century English needlepoint. Included in the exhibition is a 19th century bobbin lace shawl presented by Mrs. S. Herbert Hare and a black shawl of the same type presented by Miss Amanda P. Kennedy.

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19TH CENTURY PRESSED GLASS: A large group of American 19th century pressed glass from the very fine collection belonging to Mrs. Justus L. Johnson of Aurora, Illinois, is on display in the south loan gallery, where it will remain during the month of August. Mrs. Johnson has spent many years making this most comprehensive collection of the various patterns and styles of pressed glass which was so popular during the last century and we are most appreciative of the opportunity of showing it at the Gallery.

With the invention of the pressing machine in 1827 by Enoch Robinson, a glass worker in the employ of the New England Glass Co., the entire industry was revolutionized and the old handblown glass of the 18th century quickly gave way to the newer and less expensive types. Tableware of all sorts in the new glass became extremely popular and the various glass factories vied with one another in the designing of new patterns. While the Sandwich factories immediately come to mind with the mention of pressed glass, there were a number of others, notably the New England Co., just mentioned, Lakewell, Lyon, McKee and others of Pittsburgh and New Jersey, as well as those who pioneered farther west into Ohio and Kentucky. It is, therefore, almost impossible to assign patterns and pieces to definite factories, but it makes little difference to one whose interest is in the glass itself and the fascination of collecting the great variety of designs. The group shown covers a wide range of types from the conventionalised flower and leaf patterns to the quaint "commemoration" pieces.

GOYA "LOS CAPRICOS": No clearer expression of the genius of Francisco Goya exists than the set of prints known as "Los Capricos", a series of seventy two satirical aquatints which the great Spanish artist created as a caricature of the social, political, and ecclesiastical conditions of his day.

The Nelson Gallery is fortunate in owning a complete set of an early impression of these prints to which has been added a description of each plate written in contemporary script, which may possibly be attributed to the hand of Goya himself. A selection of prints from the Caprices will be hung in Gallery XVI for the next two months.

PUBLICATIONS OF THE BRITISH GOVERNMENT: In Gallery XIII is displayed a group of museum publications of the British Government which is being exhibited at various libraries and museums over the United States. The British museums are well known for the excellence of their publications and we are pleased to present a small group of outstanding examples.

MASTERPIECES FOR JULY: The Masterpiece of the Week Gallery during the month of July is being devoted to the art of the printer. Sunday, July 14, a notable recent acquisition to the Gallery collection will be on view. This is a second state impression of Albrecht Dürer's "The Great Fortune" or "Nemesis". Dürer stands out in the eyes of connoisseurs as the brightest light in the whole history of engraving and woodcut prints. As "Nemesis" is acknowledged to be one of the master's greatest works, it is exceptional fortune which made it possible to acquire this print which is in perfect condition.

The following week, July 21, Jean Duvet, the first noted French engraver, will be represented by his "Martyrdom of St. John the Evangelist". Duvet was a derivative artist, influenced by the woodcut compositions of Albrecht Dürer. Although he could not approach technically the German engraver, Duvet added a spiritual interest which provided emotional enrichment for his borrowed themes.

WHISTLER ETCHINGS: "When the evening mist clothes the riverside with poetry, as with a veil, and the poor buildings lose themselves in the dim sky, and the tall chimneys become campanili, and the warehouses are palaces in the night, and the white city hangs in the heavens, and fairyland is before us - -". Thus did James McNeill Whistler describe in his Ten O'Clock the London which he loved and which he portrayed in its varying moods in the sixteen

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etchings known as the Thames Set.

This group of prints of scenes on the Thames, together with a crayon self-portrait sketch, will be shown in Gallery XV thru the month of July and August.

HIROSHIGE PRINT: "The Bamboo Yard at Kyobashi", a wood block print by Hiroshige, has been selected from the collection of Japanese prints as the Masterpiece for the week of July 28. The school of Japanese wood block artists is one of the most interesting phenomenon in art history. This one school came into being, attained to a period of the highest excellence and decline - all within the brief limits of roughly two hundred years. The present print is from Hiroshige's great series of the "Hundred Views of Yedo", painted just a year before the death of this master, known as the "genius of the out-of-doors".

CHINESE IMPERIAL COAT: An imperial robe worn by an 18th century Chinese emperor will be displayed as the masterpiece for the week of August 4th. The coat was executed in the "k'o-ssu" technique of silk tapestry weaving and made more splendid by the addition of threads of gold. The elaborate pattern, symbolic of the universe, is woven in twenty-six different shades and colours. The robe is typical of the richness and magnificence which characterized the Oriental courts during their periods of prosperity.

PERSIAN PRIEST'S ROBE: An elaborate priest's robe, woven in Persia for a Russian clergyman, is to be featured as the masterpiece for the week of August 11th. On a ground of silver threads there is brocaded a delicate though elaborate variation of the flower-shrub design. This textile was made during the early years of the 17th century at the court of Shah Abbas I, one of the most brilliant rulers of the Sufavid Dynasty.

CHILDREN'S ACTIVITIES: Since it has been necessary to close registration for the Children's Classes which meet Tuesday, Thursday, and every other Saturday morning at the Gallery, and a number of disappointed youngsters have been turned away - arrangements have been made for a free story hour every Saturday afternoon at 2:30. No enrollment is necessary and all children from the ages of seven to twelve years are invited to meet in Rozelle Court to hear stories related to objects in the gallery collections.